

Friday, January 24, 2003
8 pm. Walter Hall

CD2003--11/12

Faculty Artist Series
and New Music Festival
Present

House Music

Alcides Lanza
Peter Stoll, clarinet

Tres Piezas

Krzysztof Penderecki Sextet for piano, violin, viola, cello, clarinet and horn
*Erika Raum, violin; Scott St. John, viola; Simon Fryer, cello; Max Christie, clarinet;
Harcus Hennigar, horn; Lydia Wong, piano*

INTERMISSION

Chan Ka Nin Par-çi, par-là
*Shelley Brown, flute; Clare Scholtz, oboe; Stephen Pierre, clarinet, Jerry Robinson,
bassoon; Jennifer Schofield, horn; Scott Harrison & Kiely Griffin, trumpets; Scott Good,
trombone; Rob Teehan, Tuba; Richard Burrows, percussion; John Kruspe, keyboard;
Annalee Patipatanakoon & Amanda Goodburn, violins; Katharine Rapoport, viola;
Carina Reeves, cello; Chan Ka Nin, conductor*

Gary Kulesha Sixth Chamber Concerto
Part I
Movement 1: Moderate
Movement 2: Fast
Part II
Movement 3: Freely
Movement 4: Fast

*Clare Scholtz, oboe; Lawrence Cherney, English horn; Stéphane Lévesque, bassoon;
Mark Romatz, contrabassoon; Annalee Patipatanakoon & Erika Raum, violins; Steven
Dann, viola; Roman Borys, cello; Timothy Dawson, bass; Gary Kulesha, conductor*

The Banff Centre, with financial support from the Ontario Arts Council, commissioned Gary Kulesha's Sixth Chamber Concerto for the 31st Annual International Double Reed Society Conference held at The Banff Centre in August, 2002. We are delighted to support the Ontario premiere of this performance.



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This recital is performed on the Edith McConica Steinway piano

A portion of the ticket revenues from the Faculty Artist Series support the Faculty Artists' Scholarship awarded annually on the basis of financial need to the most outstanding student continuing full-time studies in an undergraduate programme.

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Programme Notes

Tres Piezas (three pieces) (1960-III),
for clarinet
ALCIDES LANZA

Tres Piezas for solo clarinet was written for clarinetist Eduardo Prado. It was premiered by Eduardo Prado during a concert with the Agrupación Música Viva in Buenos Aires, Argentina, in 1963.

The second movement calls for a "sordina di cartone", a cardboard tube large enough that the performer can fit instruments and hands inside, to create a far-off effect.

These unpublished, early pieces of Dr. Lanza were re-edited and published in 2002 at the request of Peter Stoll.

Alcides Lanza was born in Rosario, Argentina on June 2, 1929. He graduated with a degree in electronics from the Industrial High School in Rosario, and began studies in architecture which were not completed, but which influenced his style of writing music. Lanza subsequently studied classical piano with Arminda Canteros and Ruwin Erlich. Eventually, moving to Buenos Aires, he decided that his interest lay more in the art of composition, and studied with Julián Bautista.

In 1963/64, he was among the first cohorts of young Latin American composers to receive a fellowship to devote himself to contemporary composition at the newly formed CLAEM (The Latin American Center for Advanced Musical Studies), a branch of the Di Tella Institute in Buenos Aires. While at the Institute, Lanza had the opportunity to study with

Alberto Ginastera (director of CLAEM), Luigi Dallapiccola, Oliver Messiaen, Aaron Copland, Yvonne Loriod, Bruno Maderna, and Riccardo Malipiero, among others.

In 1965 Lanza was awarded a Guggenheim Fellowship to study electronic music at the Columbia/Princeton Electronic Music Centre in New York City. While there, he worked with Vladimir Ussachevsky and Ilhan Mimaroglu. After completing his fellowship, he decided to relocate in New York City. He received a Ford Foundation grant at that time.

In 1971 Lanza moved to Montréal to assume a teaching position in composition and electronic music at McGill University. Since 1974 he has been the director of the Electronic Music Studio at McGill. He spent 1972 in Berlin, Germany as artist-in-residence for the Berlin Art Program of the Office of Cultural Exchange.

Today, Lanza continues his very active career as pianist, conductor, concert organizer, composer, and mentor.

Clarinetist **Peter Stoll** was a prizewinner in the 1987 International Clarinet Society Competition and also that year's solo clarinetist with the World Orchestra of Jeunesses Musicales in Berlin and Vienna. He performs regularly as a member of the Toronto Philharmonia and the contemporary music groups Continuum, which toured western Canada, and ERGO, which travelled to Munich, New York City and Finland.

**Sextet for piano, violin, viola, cello,
clarinet and horn**

KRZYSZTOF PENDERECKI (b. 1933)

Chamber music plays an ever-expanding part in Krzysztof Penderecki's oeuvre of the last decade. The composer himself described this phenomenon in 1993: "Today, having gone through the post-Romantic lesson, and having exhausted the potential of postmodern thinking, I see my artistic ideal in claritas. I turn to chamber music in the belief that more can be said softly, condensed into the tone of three or four instruments. This escape into musical privacy might be an answer of sorts to our own *fin de siècle*, to the acceleration of history and to the turmoil of overturned norms of culture, ethics, and politics." Penderecki described his *Clarinet Quartet* written at the time as "a meeting of four close friends, all of whom have something to say. But, since they know each other so well, nothing has to be said too plainly". The same attitude to chamber music is manifest in Penderecki's *Sextet* for clarinet, horn, string trio and piano. He clearly relates to the great tradition of joyful shared music making found in the chamber music of Mozart, Schubert, or Brahms.

The music of *Sextet* is characteristic in its restraint of the means employed, in its rhythmical expressiveness, in the lightness, lucidity, and the sophistication of its counterpointed system of the individual instruments; also, in its clear form and variety of expression. It offers the twinkling humour of scherzo themes and jesting, ironic, or even grotesque, allusions to characteristic dance rhythms, through multi-hued lyricism of concealed emotion to a nostalgic concentration on the inner world of a person conscious of his or her transience.

Krzysztof Penderecki's *Sextet* consists of two movements: Allegro moderato and

Larghetto: The dynamic Allegro moderato is maintained in vigorous and expressive time, with frequent asymmetric rhythm structures (a prevalence of the staccato). It begins with an accented and rest-separated repetition of A-flat in the piano's bass, which sets the centre of reference of the movement. Returns and pitch shifts of this motive (with different rhythm models) establish the general "tonal" plan of this section (A-flat, D, F, D, A-flat, <D>). This approach also returns in the repetition of accented chords, imparting on the narration a joyful dancing aura, and no wonder: note repetitions as a significant musical gesture (in its various functions) are part of the composer's basic repertoire of musical language. The primary theme – of a misleading simplicity and a jocular, somewhat capricious character – is introduced by the clarinet and contains motives from which other musical ideas in the first movement will derive. A lyrical-declamatory melodic phrase in the first movement will appear in punctuated rhythm to anticipate the main theme of the second movement. The extensive Larghetto contrasts in time and character with its predecessor and is the main part of *Sextet*. Its singular and solemn theme, declamatory and expressive, is based on a falling sequence of minor seconds enhanced with a repetitive iambic rhythm pattern. It is presented in various instruments and undergoes refined development and transformation. Of particular note is the original part of the piano, different from its usual *emploi*. Repeated notes or dominating single-voice (or octave) recitative parts and figures of motion come side-by-side with segments set on several planes. Towards the end, a peculiar retrospection applies a different meta-physical perspective; dematerialised, echoing motives of nostalgia vanish into silence.

The premiere of *Sextet* took place at Vienna's Musikverein on 6 June 2000. It

was performed by Dmitri Alexeev, Yuri Bashmet, Paul Meyer, Julian Rachlin, Mstislav Rostropovich and Radovan Vlaikovic.

Born in Debica, Poland, in 1933, **Krzysztof Penderecki** is one of the most esteemed and widely discussed composers of our time. The development of his compositional style has reflected the evolution of new music from the avant-garde of the sixties up to the present day, while preserving his own distinctive voice.

Like other leading composers of our century, Mr. Penderecki has also built an international reputation as a conductor. In Europe he has conducted the Berlin Philharmonic as well as orchestras in France, England, Italy, Austria, Sweden and Switzerland, and his American appearances have included performances with the New York Philharmonic and the Philadelphia Orchestra, among others. He also holds two permanent posts: as principal guest conductor of the NDR Orchestra in Hamburg and as music director of the Casals Festival in Puerto Rico.

Among the numerous awards and prizes Mr. Penderecki has won are the UNESCO Award, the Great Art Award of North Rhine-Westphalia, the Prix Italia (in both 1967 and 1968), the Prix Artur Honegger, the Sibelius Prize, the Premio Lorenzo Magnifico, the Grawemeyer Award for Music Composition and a Grammy Award, among many others. He has also received two Emmy nominations for the A&E Network broadcasts from the Casals Festival. Nine universities, among them Glasgow, Madrid and Belgrade, have conferred honorary doctorates on Mr. Penderecki.

From 1972 to 1979, he was director of the Krakow High School of Music, and from 1973 to 1978 he taught at Yale

University as well. He is an honorary member of the Royal Academy of Music in London, the Royal Academy of Music in Dublin, the Accademia di Santa Cecilia in Rome, the Royal Academy of Music in Stockholm and the Akademie der Künste in Berlin, and bears the Order of Merit of the Federal Republic of Germany and has recently been named Freeman of the City of Strasbourg.

Par-çi, par-là **CHAN KA NIN**

This composition is a social comment on the diversified cultures of Canada. The French title reflects the composer's interest in Quebec's heritage. The words, *par-çi, par-là*, ["this way, that way"] which are quite musical in themselves, will be sung by the instrumentalists in this one movement work. On a personal level this work also reflects the composer's search for his own identity. Born in Hong Kong as a British subject of Chinese origin, Chan has spent two-thirds of his life in Canada. The composer laments the fact that when China takes over Hong Kong in 1997, his birthplace will treat him as a foreigner. The music expresses this inner conflict throughout. The spatial location of the musicians in relations to the audience enhances visually and aurally this personal musical statement.

This work is commissioned by Ensemble Contemporain de Montréal with a grant from Canada Council. In 2002, this work has won the Juno Award for Best Classical Composition.

—*Chan Ka Nin*

Twice winner of Juno Awards for Best Classical Composition, **Chan Ka Nin's** works have been performed by such ensembles and artists as the Toronto Symphony Orchestra, National Arts Centre Orchestra, Calgary Philharmonic

Orchestra, Esprit Orchestra, Hamilton Philharmonic Orchestra, Manitoba Chamber Orchestra, Orchestra London, Symphony Nova Scotia, Amici, Mirò Quartet, Purcell Quartet, Rivka Golani and Lawrence Cherney.

Chan's numerous international awards include Jean Chalmers Award, Béla Bartók International Composers' Competition, Barlow International Competitions, International Horn Society Composition Contest, PROCAN Young Composers' Competition and Amherst Saxophone Quartet Composition Competition.

Born in Hong Kong and moved with his family to Vancouver in 1965, Chan studied composition with Jean Coulthard at the University of British Columbia while pursuing a Bachelor's degree in Electrical Engineering. After graduation he decided to continue studying composition with Bernhard Heiden at Indiana University where he eventually obtained his Master's and Doctoral degrees in music. Since 1982, he has been teaching theory and composition at the University of Toronto. In 2001, his opera *Iron Road* won the Dora Mavor Moore Award for Outstanding New Musical.

Sixth Chamber Concerto **GARY KULESHA**

I began a series of chamber concertos in 1980, and paused at the fifth in 1991. In 2000, the Banff Centre commissioned me for a new work for the International Double Reed Conference, to be premiered in the summer of 2002. I returned to the Chamber Concerto form for this piece. For me, a "chamber concerto" involves a large chamber ensemble (but not quite a chamber orchestra) with significant solo writing. My second, third and fifth concerti featured soloist(s), while my first and fourth did not. The sixth does not use

soloists either, but rather, features everyone in the ensemble as soloist at some point. This is chamber music, although on a large scale.

The piece is laid out in two parts, but in four movements. Each part features a slow movement and a fast movement, which are joined. There is a break between the two parts. The structure is fairly traditional, with a slow, discursive first movement, followed by a scherzo, then a lyrical, improvisatory third movement followed by a fast and virtuosic finale.

The ensemble is a little unusual, but in the end, I found it quite appealing. The double reeds are all explored for their characteristic qualities, but they are also used in ways that are less obvious. For example, in the third movement, they are paired in free duets which emphasize their lyrical qualities. This is fairly common for the English Horn, but rather rare for the Contrabassoon. The strings are equal partners in the ensemble, and also have solos and duets. The music is often scored as "family against family", but there are also many passages in which the winds and strings intertwine and blend.

—Gary Kulesha

Gary Kulesha is one of Canada's most active and most visible musicians. Although principally a composer, he is also active as pianist, conductor and teacher.

Mr. Kulesha's music has been commissioned, performed, and recorded by musicians and ensembles all over the world. His "Angels" for Marimba and Tape has become a standard repertoire item for percussionists, and receives over a hundred performances per year. His works for Danish recorder virtuoso Michala Petri are toured by her throughout the world each year, and have been recorded on RCA Red Seal. Over

15,000 copies have been sold in Europe alone. Works such as "Mysterium Coniunctionis" for Clarinet, Bass Clarinet, and Piano, and the Sonata for Horn, Tuba, and Piano, are performed regularly in England and Europe, and are often taught as part of performance curricula in these places. "Celebration Overture" is one of the most performed orchestral pieces written in Canada. "Four Fantastic Landscapes" has entered the repertoire of several noted pianists from Canada and Europe. Mr. Kulesha's first opera, "Red Emma", was included in Opera America's book of "Operas which should be performed more often", beside works by Copland, Bernstein, and Weill.

Mr. Kulesha has been Composer-in-Residence with the Kitchener-Waterloo Symphony and the Canadian Opera Company. In 1995, he was appointed Composer-Advisor to the Toronto Symphony Orchestra, where his duties included composing, conducting, and advising on repertoire. In the summer of 1990, he was the first composer ever appointed to the position of Composer-in-Residence with the Festival of the Sound in Parry Sound, Ontario. He has returned every year since 1996 to direct the Young Composers programme at the Festival. In 1998, Mr. Kulesha was, with Krzysztof Penderecki, one of two Composers-in-Residence at the Banff Centre's summer session. He returned to the Banff Centre in 2002 as a Fleck Fellow.

In 1990, Mr. Kulesha was nominated for a Juno award for his "Third Chamber Concerto." He was nominated again in 2000 for "The Book of Mirrors." In 1986,

he was named Composer of the Year by PROCanada, the youngest composer ever so honoured. Also in 1986, he represented Canada at the International Rostrum of Composers in Paris. In 2002, Mr. Kulesha was awarded the first National Arts Centre Orchestra Composer Award, along with Alexina Louie and Denys Bouliane, establishing a four-year relationship with the NACO and its Artistic Director, Pinchas Zukerman.

Mr. Kulesha has been the Artistic Director of The Composers' Orchestra since 1987. He has guest conducted frequently with several major orchestras throughout Canada, and has recorded for radio and CD. In 2001-2002, he guest conducted the Toronto Symphony Orchestra, the Winnipeg Symphony, the Hannaford Street Silver Band, and the Encounters Chamber Orchestra. In the summer of 2002, he co-directed the Chamber Orchestra programme at Banff. In early 2003, he will conduct the Toronto Symphony Youth Orchestra for the second half of the season.

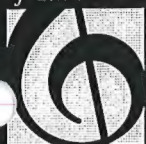
Mr. Kulesha's second opera, "The Last Duel", written in collaboration with librettist Michael Albano, was commissioned by MusicCanada 2000 and premiered in November 2000 by the University of Toronto Faculty of Music Opera Division under Raffi Armenian.

Mr. Kulesha is the Theory and Composition Department Coordinator at the University of Toronto, where he is also the Director of the Contemporary Music Ensemble.

Gary Kulesha lives in Toronto with his wife, composer Larysa Kuzmenko.



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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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